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Portrait Gallery of the Great Composers. ❀



“PORTRAIT” not executed from life—often in fact long after the person it pretends to represent has passed away—and showing him not as he looked, but as some artist thinks he should have looked, is not a portrait, but a mere fancy head or figure piece. Not having been painted from life, it lacks the first requisite of portraiture—authenticity. With group pictures that make a pretense of showing famous people in some act of their career or daily life, the case is even worse. They are neither portraits nor history, but poorly carried out works of the imagination.

Many writers on music not being sufficiently en rapport with art, have failed to appreciate the importance of authenticity in connection with portraiture. In consequence it is not unusual to find mere “pictures” of great composers or sentimental fancy groups masquerading as real portraits even in serious works on music. Needless to say that when “The Bach Family at Prayer” was painted, that family long

had ceased from praying and was at rest, and that when Mozart was depicted on his death-bed, grieving family and friends about him, he was already in his grave and considerably beyond it, his remains having been dug up from the pauper burying ground in which they had been interred and scattered no one knows where. Yet such pictures abound and are often seen, while three musical groups that are absolutely authentic, bear unmistakably the stamp of reality and are, at the same time, far more attractive than the fictitious ones, are apt to be passed over. Two of these groups date back to Mozart's boyhood and youth, the third to Liszt's middle age. They are described in the notes that follow.



In "The Portrait Gallery of Great Composers," which has been formed from my collection of musical portraits, the keynote, as in the collection itself, is authenticity combined with artistic merit. The "Gallery," which will shortly be published by The Author's Bureau, publishers of THE LOTUS, consists of a portfolio of the finest prints in the collection, each print in a mat; and in a folder, of the same large format, is a set of descriptive notes

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LOTUS printed on heavy hand-made paper. Besides comment, these notes give the essential facts regarding the authoritative origin of the portraits. The authentic portraits of the great composers are so characteristic and so impressive as human documents that there is no excuse for the smooth, "prettified" adaptations offered in their place—substitutes (and frequently subterfuges) that have little value as art and none as record.



MODERN music is regarded as beginning with PALESTRINA—Giovanna Pierluigi Sante, called da Palestrina after his birthplace. He was born 1514 or 1515, and died in Rome, February 2, 1594. He is the greatest composer of the Roman Catholic church and of the Roman school. His "Missa Papae Marcelli," a mass which, "without banishing the beauties of florid melody and polyphonic art, was in every way appropriate for church performance," having made the suppression within the church of all but the most austere music unnecessary, he was called "the savior of music." In his works there culminates the era of a cappella (unaccompanied vocal) church music, within the limits of

strict simple contrapuntal composition in the Gregorian modes.

From 1544-51 he was maestro della capella of the basilica of the Vatican, and in the musical library of this basilica is a portrait of him seated and composing, from which, in 1828, an admirable bust portrait was executed in lithography by Henri Joseph Hesse. This artist was a pupil of David and Isabey and began his career as a painter, but showed such skill as a portrait lithographer that he became noted for it. In 1810 he received the gold medal of the Paris Salon. His portraits, in lithograph, are among the finest illustrations in "*Galerie Française, ou collection de portraits des hommes et des femmes célèbres qui ont illustrés la France.*" Because of the beauty and authority of the work, the Hesse "*Palestrina*" has been placed at the beginning of the "*Gallery.*"



NEXT comes Edelinck's fine engraving of the elder Mignard's superb portrait of LULLY (Jean Baptiste de); b., Florence, 1633; d. Paris, March 22, 1687. Weitenkampf, in "*How to Appreciate Prints,*" properly places Edelinck

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with Nanteuil, Masson the Drevets in a group of famous engravers in whose work "the brilliancy of this period of French portraiture is shown."

French grand opera owes much to foreigners. Its form and style were determined for many years by Meyerbeer, a German. It was founded by Lully (or Lulli) an Italian. He set, to French words, music that respected the peculiar genius of the language and at the same time avoided the purely decorative floridity then in vogue in Italian opera. For his time and the means at his disposal, he was a reformer of tendencies similar to those of Gluck and Wagner; and his operas held the stage for nearly a century, when Gluck's displaced them. Few people realize that the Grand Opéra in Paris dates back more than two and a quarter centuries—to the very foundation of French grand opera by Lully. It is the direct successor of an Académie royale de musique, which the composer founded under the patronage of the King in 1672 and to which he devoted himself heart and soul, he being its director, stage manager, composer and even, when circumstances required, its machinist.

IT is quite impossible nowadays to imagine BACH at the height of his powers, being examined in regard to his musicianship. Yet, when he was a candidate for membership in the Society for Musical Sciences in Germany, he was obliged to submit two compositions in manuscript in order to qualify. One of these compositions was a triple canon.



This triple canon plays an interesting part in the provenance of the more important of the only two Bach portraits which I believe to be authentic. One of these is a bust that hangs in the library of the Peters music publishing house in Leipzig, the other is a half-length in the music room of the Thomasschule, Leipzig, of which Bach was Kantor. Both were painted by Elias Gottlob Hauptmann, the bust about 1730, the half-length in 1735. In one hand, in the half-length, Bach holds the triple canon. The society to which he had been elected required a portrait of each member and that this half-length with the triple canon was Bach's presentation portrait seems an inevitable conclusion. In 1755 the society disbanded. Bach being dead, the portrait is believed to have reverted to his son Friedemann of whom it was acquired by the

THE LOTUS Thomasschule. Of this portrait Gustav Schlick, an artist in Leipsig, made, in 1840, a large and handsome lithograph showing the entire portrait. In the whole series of musical portrait prints this is one of the most important. Already rare, it is becoming every day more and more difficult to obtain. Of the two authentic Bach portraits the half-length has naturally been preferred for the "Gallery."

Johann Sebastian Bach, the greatest master of counterpoint and in whom the contrapuntal school of composition culminated, was born, Eisenach, March 21, 1685; died, Leipsig, July 28, 1750. Elias Gottlob Hausmann was the son of Elias Hausmann, an artist who worked during the first half of the eighteenth century at the court of the Landgrave of Hesse Darmstadt; the son died in 1778. That is nearly all that is known of them. But the Hausmann Bach portrait bears evidence to the forthright skill of the artist and may be unreservedly accepted as showing us the great composer as he was in real life.



IN 1748 Thomas Hudson, who taught Sir Joshua Reynolds and was one of the most popular portraitists of his day, painted a portrait of

Hændel which now belongs to the Royal Society of Musicians. Hudson executed so many portraits of the composer that he is known as "Hændel's limner in ordinary." Of all the Hændel likenesses, however, and whether by Hudson or others, none equals this; and it is seen to special advantage in the engraving made from it in 1789 by William Bromley, an associate engraver of the Royal Academy and the engraver of two of Lawrence's portraits of Wellington and that of the young King of Rome. These factors determined its selection for the "Gallery."



"This is considered as Hændel's most satisfactory portrait," writes Philipp Spitta, a great Hændel authority, in "Famous Composers and their Works;" while a writer on "Hændel and His Portraits" in the "Magazine of Art," London, speaks of it as giving "the liveliest impression of Hændel's fire and versatility."

And indeed it is this portrait's presentation of Hændel's physical and intellectual vigor that gives it preeminence, even among the paintings of him by Hudson. Face and figure are buoyant, instinct with life; and so expressive of force and action, that the composer seems to be listening

THE LOTUS to the inspiring strains of his own "Hallelujah Chorus" and, as if carried away by the music, to be about to rise to his feet, as did the King and entire audience at the first performance of "The Messiah" in London. The portrait is a half-length, seated; the composer holds a scroll of music in one hand. A replica, differing in few details only, is in the Bodleian library, Oxford, where Hændel's organ playing aroused such enthusiasm that the university made him a Doctor of Music.

Hændel, George Frederick; b. Halle, Feb. 23, 1685; d. London, April 14, 1759. Composer of many operas and of much vocal and instrumental music, but most famous as the composer of "The Messiah," "Israel in Egypt" and other oratorios. "The grandeur and sustained power of Hændel's oratorio style, the expressive simplicity of his melody and the breadth and clarity of the harmonic structure, form a wonderful and (at his time) unexampled artistic whole." (Baker, "Biographical Dictionary of Musicians.")



JOSEPH HAYDN, who was born, March 31, 1732, at Rohrau-on-the-Leitha, Lower Austria, and died at Vienna, March 31, 1809, is re-

garded as having given definite form to the symphony, sonata and string quartet (compositions in what is known as the "sonata form.") For this reason he is often spoken of as the "father of modern music," which aptly sums up his importance in the development of the art. He is also famous as the composer of the oratorios "The Creation" and "The Seasons;" and the "Austrian National Hymn," one of the few "popular" melodies deliberately composed, is his.



Haydn paid two visits to London, the second in 1794. Each visit was a triumph. While in London the second time, he was urged by the king to make England his home, but returned to Austria in affluence as a result of his trip.

During this second English visit he sat for his portrait to George Dance, an excellent English portrait draftsman, whose works, under the title "A Collection of Portraits Sketched from the Life," were published in London, the engravings being executed by William Daniell. Dance has noted that Haydn sat for him in London, March 20, 1794. Daniell, who engraved the portrait, was elected to the Royal Academy in 1822. Nagler says of him that "as a copper-

THE plate engraver he shines in the first rank of his
LOTUS nationality."



MOZART; Wolfgang Amadeus. b. Salzburg, January 27, 1756; d. Vienna, December 5, 1791. We think of him first as the brilliant boy prodigy, the darling of empresses, queens and public; then as the mature genius, impoverished, neglected, and finally buried as a pauper, so that when, too late, the public wished to honor him and mark the spot where he was interred with a monument, the grave could not be located. And this was the composer of "Nozze di Figaro" and "Don Giovanni," of symphonies, sonatas, quartets; who, although Haydn outlived him, carried the development of the "sonata form" further along in its evolution than his longer-lived friend and contemporary, and prepared the way for Beethoven, while his operas, of course, still hold the stage. Also in his handling of the orchestra, both in his symphonies and in the accompaniments to his operas, Mozart did much to advance the art of orchestration. It may be noted that the first instance of clarinets employed in symphonic

scoring occurs in his E flat major symphony and that his use of the trombones in "Don Giovanni" and "The Magic Flute" always is referred to in books on instrumentation.



In 1763, when he was six years old, the boy and his sister Anna, were taken by their father on a concert tour, appearing with great success at the Austrian imperial court. The following year they went to Paris and gave concerts before the royal family and two concerts in public. Attached to the Orleans family was a Jack of all trades, L. C. de Carmontelle, who taught mathematics, arranged masques and plays and, in addition, drew numerous portraits and portrait groups from life. These drawings, little appreciated then, are now valued both as portraits and for the accuracy of the costumes, furnishings and other accessories, from which one could almost reconstruct the period.

To this artist we owe the most charming of all musical portrait groups, and which has the additional value of having been done from life. It represents the boy at the piano, his expression bright and eager. On the other side of him stands his young sister singing; the father, playing the violin, is behind him. The drawing

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was engraved, almost immediately, by Delafosse, and when the trio went to London, the elder Mozart took copies of the print with him and gave them as souvenirs to prominent patrons of the concerts.

Another Mozart group, also absolutely authentic, was painted by J. N. de la Croce, in 1780. Mozart and his sister are at the piano; their father stands behind it and is leaning upon it; the mother, who had died, is shown in a portrait on the wall.

Portraits of Mozart, in maturity, are, as a rule, wooden and expressionless. This is readily accounted for. The brilliant boy attracted artists of fine accomplishment. The neglected man was not sought out as a sitter save by artists of second and even third rate ability. Fortunately there was one exception, Johann Friederick August Tischbein, Goethe's friend, traveling companion and portraitist, to whom Mozart appears to have sat in Mayence in 1790, the year before he died. The portrait was not discovered until 1849, when it was found in Mayence among the effects of an electoral court violinist. Its authenticity has been disputed, but was accepted by Otto Jahn, the greatest of

Mozart authorities.



AS the careers of Palestrina and Bach marked the culmination of certain periods in the evolution of music, so the classical (symphonic) period culminated in Ludwig van BEETHOVEN (b. Bonn, December 16, 1770; d. Vienna, March 26, 1827.) In him the symphony, the sonata and the string quartet reached their highest development; and music was then prepared to enter into the less restricted paths of romanticism. Bach, Beethoven and Wagner usually are grouped together as the three greatest figures in music. As regards Beethoven's complete supremacy in the classical school of composition, it is only necessary to mention the nine symphonies, the later sonatas and quartets.

The finest portrait of Beethoven we owe to F. A. von Kloeber, later a member of the Berlin Academy. The portrait is a chalk drawing, for which Beethoven gave Kloeber the sittings at Modling, near Vienna, in the summer of 1817. The composer was then in his forty-seventh year. A friend of Kloeber's, who knew Beethoven, cautioned the artist not to make the

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When Beethoven saw the finished drawing, he expressed himself as highly pleased with it, especially with the hair; "other painters had represented him so sleek, as if he had to appear at court, and he was not so at all." Kloeber said of Beethoven that "every change of thought or feeling showed itself at once and unmistakably in his features."

There is another portrait of Beethoven, interesting not only for itself, but also because of the circumstances under which it was made.

It shows Beethoven in 1826, the year before he died. The portrait is a drawing by Johann Stephen Decker, a French artist, who settled in Vienna in 1821. Shortly after Beethoven's death an engraving was made from this drawing by Joseph Steinmüller, an engraver for the Austrian Art Union and who is especially mentioned by Nagler as having engraved Decker's portrait of Beethoven. The composer died in March. The print, with a dedication to Archduke Rudolph, of Austria, Cardinal-Archbishop of Olmütz, was published by Artaria & Co., of Vienna. This must have been before November of the same year, as I have found a notice of it in that month's issue of the "*Allgemeine Musikalische Zeitung*," in which it is spoken of as a "portrait of our universally honored B;" and as "a very successful likeness, which shows the well-known characteristics of this inspired composer." The opinion also was expressed that "on account of the honor in which the deceased was held, the best impressions of this excellent print will soon be sold out." And so they were. An original impression, such as I have in my collection, is extremely rare.



ANOTHER portrait of a great composer mentioned in a standard work of reference on art, is W. A. Rieder's aquarelle portrait of Franz SCHUBERT. "His works," says Bryan's "Dictionary of Painters and Engravers," of Rieder, "are mainly religious, but he occasionally painted portraits in watercolor, of which we may mention that of Franz Schubert."

Had not Rieder been caught in a shower one day in May, 1825, we would not have this finest of Schubert portraits, one of the few authentic likenesses of the greatest exponent of the German "Lied" and one of the most inspired of all composers. When the shower came the artist bethought himself of the nearby lodging of his friend Schubert and sought refuge there. To while away the time he made a portrait sketch of the composer, which so pleased the latter that he consented to give the same pose for an aquarelle.

Later on, probably in 1829, shortly after Schubert's death, Rieder himself made a lithograph from the portrait. Of this lithograph Alois Trost, an authority on Schubert portraits, says that it was "no doubt printed in a small edition only," and he calls it, "extraordinarily

rare." I have it in my collection. Tradition assigns its rarity to the fact that the stone broke after only a few impressions had been taken.



Franz Schubert was born at Lichtenthal, near Vienna, January 31, 1797; died Vienna, November 19, 1828. Few composers have possessed the gift for beautiful melody to the same extraordinary extent as he. At the same time many of his songs, like "The Erlking," or "The Wanderer," have great dramatic power. His songs did as much as Weber's operas—if not more—toward starting the romantic movement in music well on its way. He also composed many instrumental works and operas, but his preeminence in song is such that his other works have been unduly neglected.



ROBERT SCHUMANN was destined, after Schubert and Chopin, to carry forward the romantic movement, to which Mendelssohn also gave some impetus, although, with the last named composer, smoothness, elegance and preciseness of form interfered with the greater freedom which is the characteristic of the ro-

THE LOTUS mantic school in music. Schumann was born in Zwickau, Saxony, June 8, 1810, and died in a retreat for the insane at Endenich, near Bonn, July 29, 1856.

The finest portrait of him—and one of the most beautiful of all portraits of great composers—is a lithograph by Edward Kaiser, the drawing for which belongs to the historic Society of Friends of Music, Vienna. It shows the simplicity of the man's nature. At the same time, as he stands there, apparently looking into the distance, the expression is searching, even questioning, as if already clouds of doubt and uncertainty were hovering over his mind.



FRANZ LISZT, the greatest pianist and one of the greatest composers—the fore-runner, friend, helper and father-in-law of Richard Wagner—was born in Raiding, Hungary, October 22, 1811, and died at Bayreuth, July 31, 1886. The enormous span of his career and the diversity of his musical interests can best be expressed by stating two facts regarding him:—He was kissed by Beethoven; he died at “Parsifal.” The last part of this statement should, of course be

qualified by saying that he was not actually at a "Parsifal" performance when he died, but had come to Bayreuth to attend the Wagner festival.

The fascination, personal and artistic, that Liszt exerted upon all about him, can be appreciated from the charm that pervades his portraits. And he was fortunate in his portraitists. Ary Scheffer painted him as a young man, and from 1838—1846 a series of portraits of him, including the group, "Matinée chez Liszt," was produced by Joseph Kriehuber, a distinguished Austrian portrait lithographer.

The Liszt portraits in the "Gallery" are three, one more than has been devoted to any other composer;—this because of the great number of portraits of Liszt and because of their beauty. For example no collection of musical portraits should be without at least two Kriehubers—one of the single figures and the "Matinée" group—and a picture of the composer in old age, when his features were like those of a grand old eagle. Accordingly the "Gallery" contains Kriehuber's beautiful portrait of Liszt in 1838; the "Matinée chez Liszt" (1846), and a portrait of him engraved by A. Krausse, from a photograph taken in his later years.



THE “WAGNER,” writes Houston Stewart Cham-
LOTUS berlain, who married Cosima Liszt
Wagner’s youngest daughter, “disliked sitting
for his portrait.

“Two excellent paintings exist; one by Pro-
fessor Lenbach (with the old German cap) is at
Bayreuth, the other, by Sir Hubert von Her-
komer (1877) is at the German Athenaeum,
London (replica at Bayreuth).” The Lenbach
portrait appears to have been painted about
1865, as it was photographed in that year in
Munich. The fine profile and the old German
biretta which Wagner wears, make it at once
the most picturesque as it also is the most satis-
factory of Wagner portraits.

Richard Wagner, the greatest of all drama-
tic composers and in whom the romantic move-
ment may be said to have culminated, since
when music has taken another departure (in
the direction of realism) was born at Leipsig,
May 22, 1813 ; died at Venice, February
13, 1883.

